LANNING

FROM PHILADELPHIA TO NEW YORK

SUITE FOR THE PIANO (2017)

FRANK EDITIONS

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MATHEW LANNING
From Philadelphia to New York for the piano

EDITION 1

CONTENTS

From Philadelphia to New York

Prelude. 1

Waltz 6

Forlane 10

Contrapunctus 15

Caprice 18

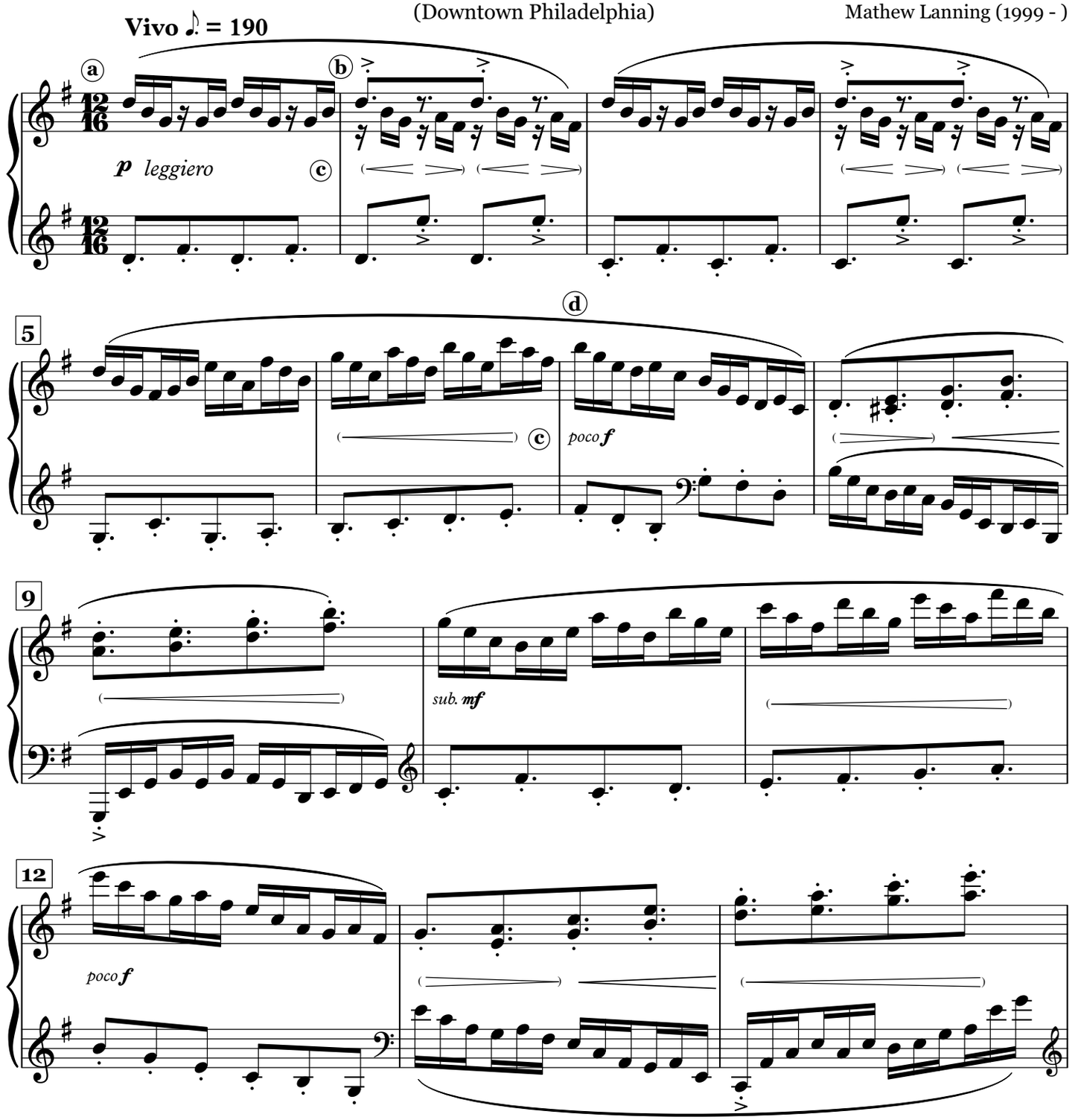
From Philadelphia to New York

to the 2013-2017 Tri-City Chamber Orchestra

I. Prelude

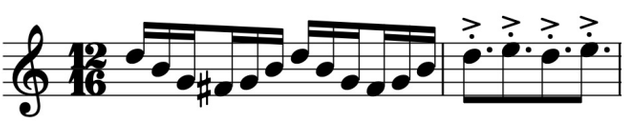
(Downtown Philadelphia)

Mathew Lanning (1999 -)



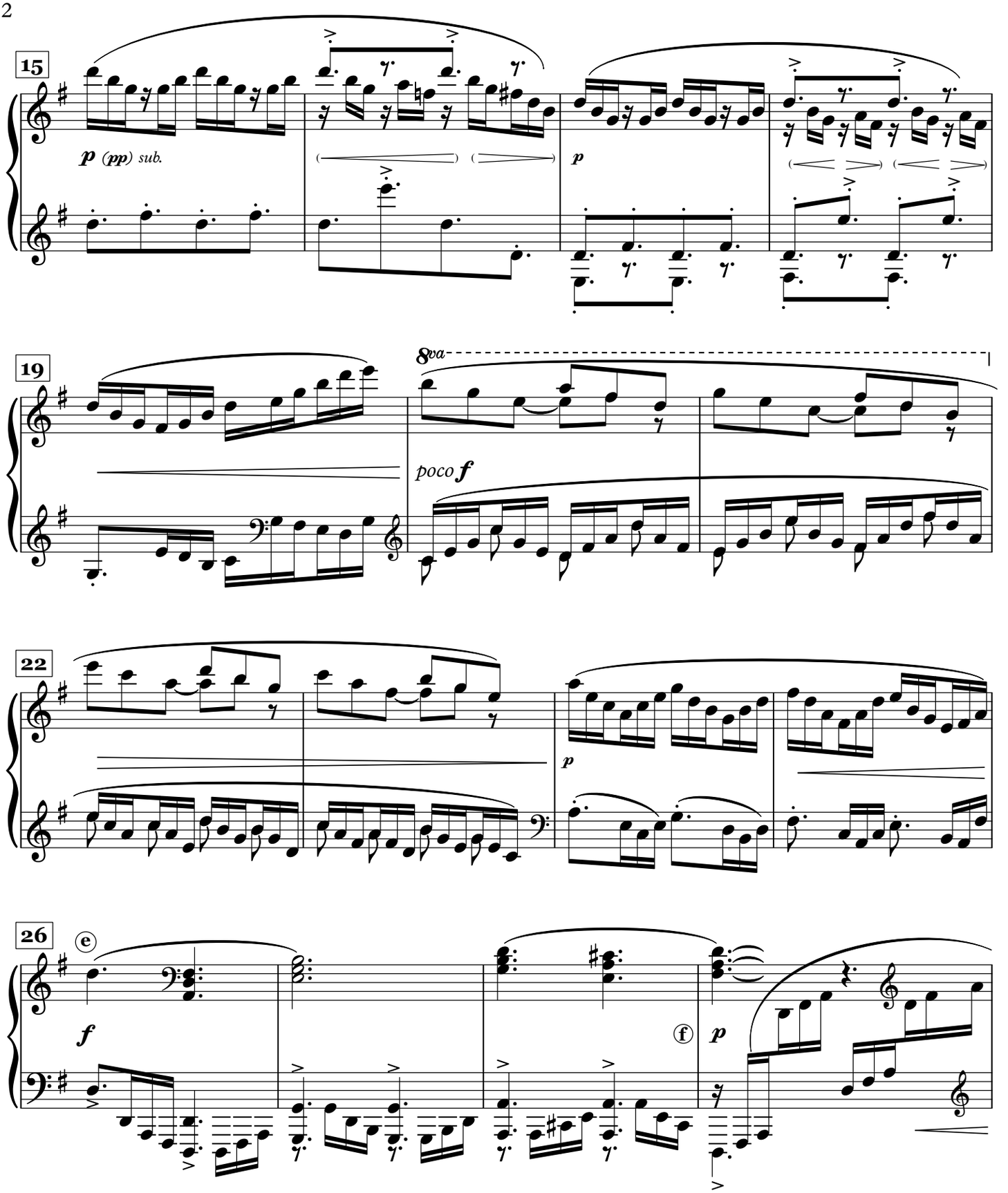
(a) The original publication of *Philadelphia* presented the Prelude in a $\frac{6}{8}$ meter instead of $\frac{12}{16}$. The change has been made in this new edition to better represent the composer's intentions in terms of phrasing and structure.

(b) The melody of the first two bars, which is divided between the hands, is shown here. This concept applies to all similar iterations of the theme.



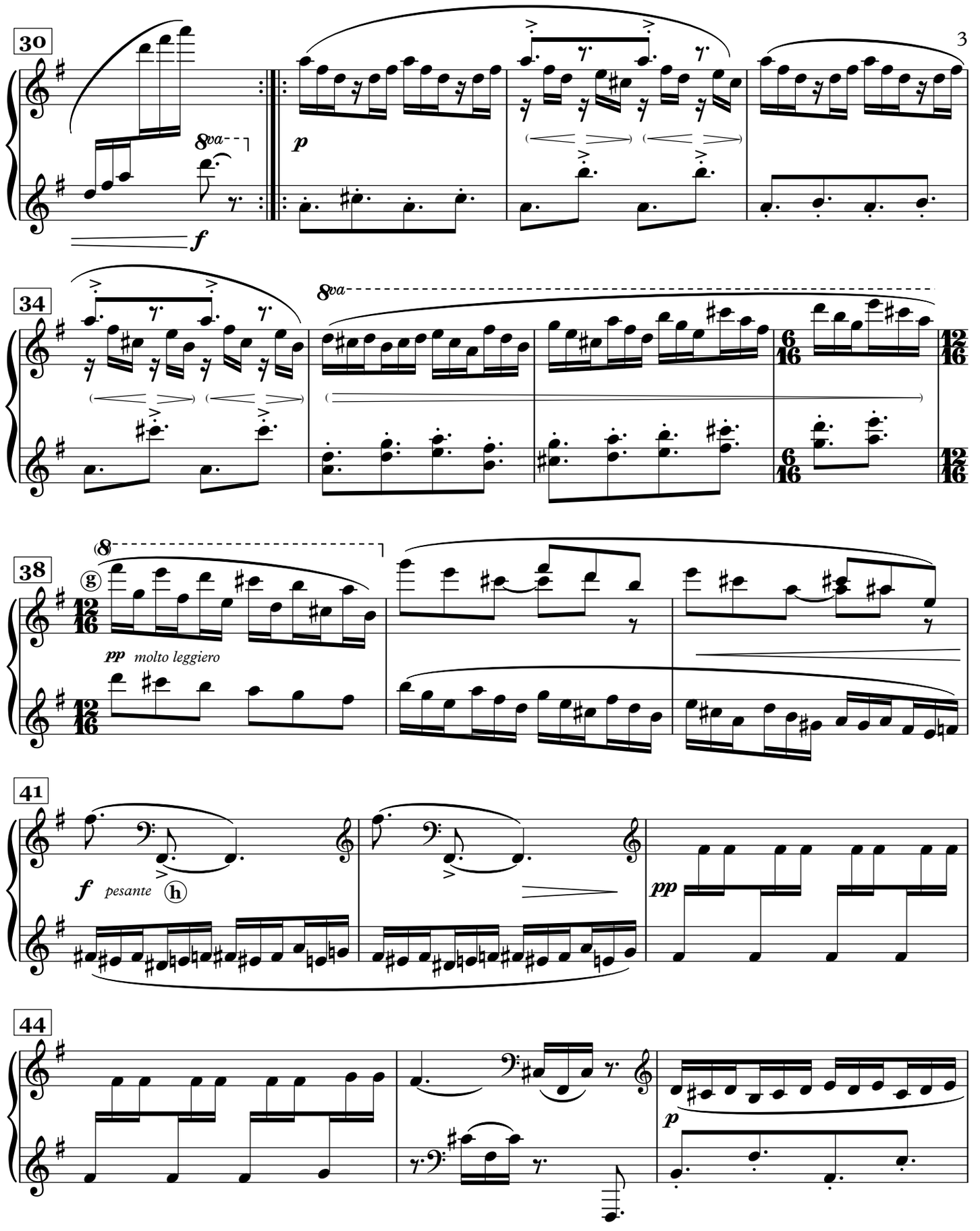
(c) Small dynamics, small expressive markings, and small bracketed hairpins are all editorial/suggestive to the phrasing.

(d) All passages containing 3:2 hemiolas are clearly beamed; these metric 'anomalies' should be emphasized in the expression.



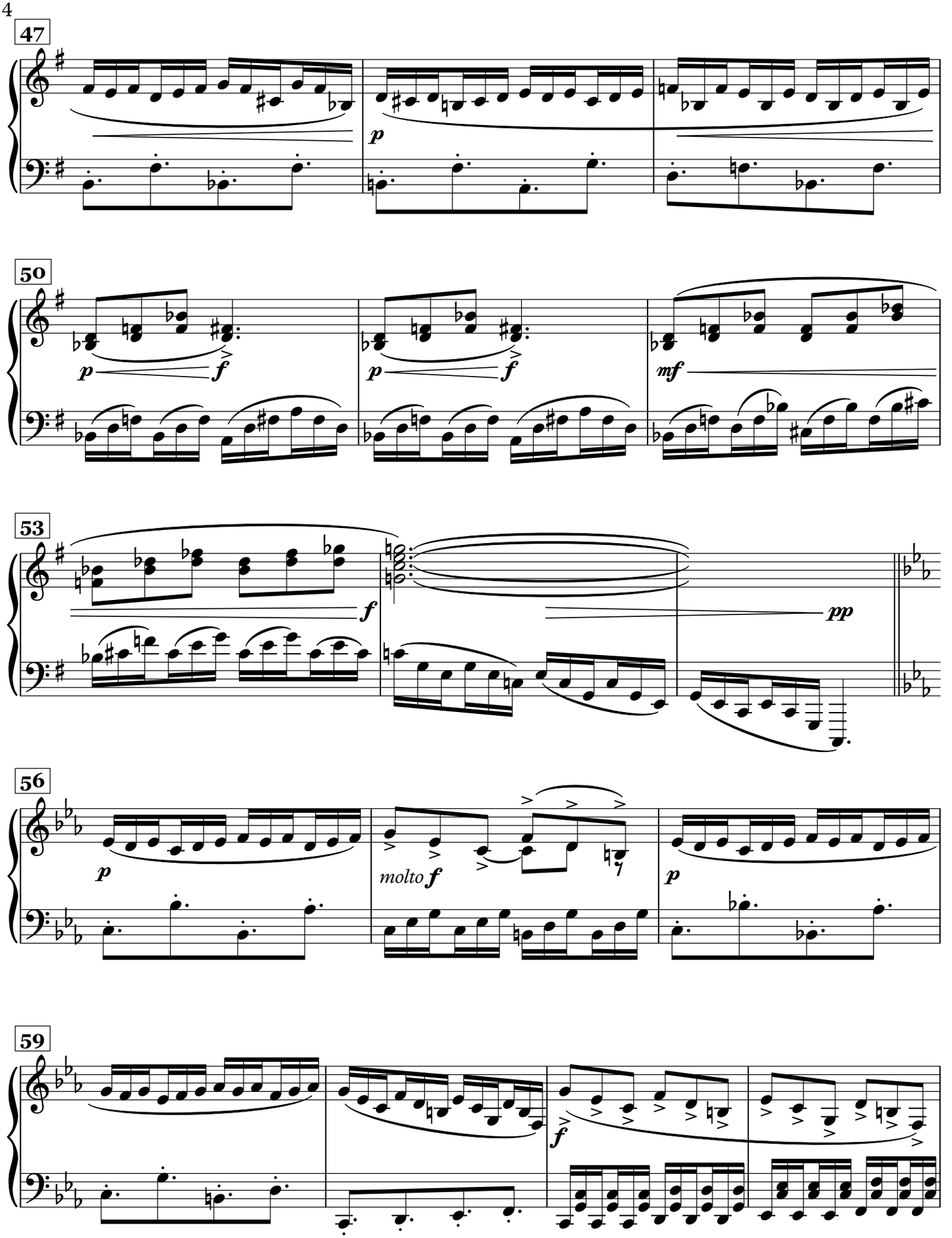
e This passage will naturally be particularly heavy; even through this change of texture, the sixteenth notes in the right hand must still maintain at the very least a 'shadow' of the *leggiero* that has been dictated at the beginning. The newfound lack of perpetual motion helps clear the muddy low register up; however there is still some responsibility on the part of the performer to keep the lightness of them while bringing out the right hand chords.

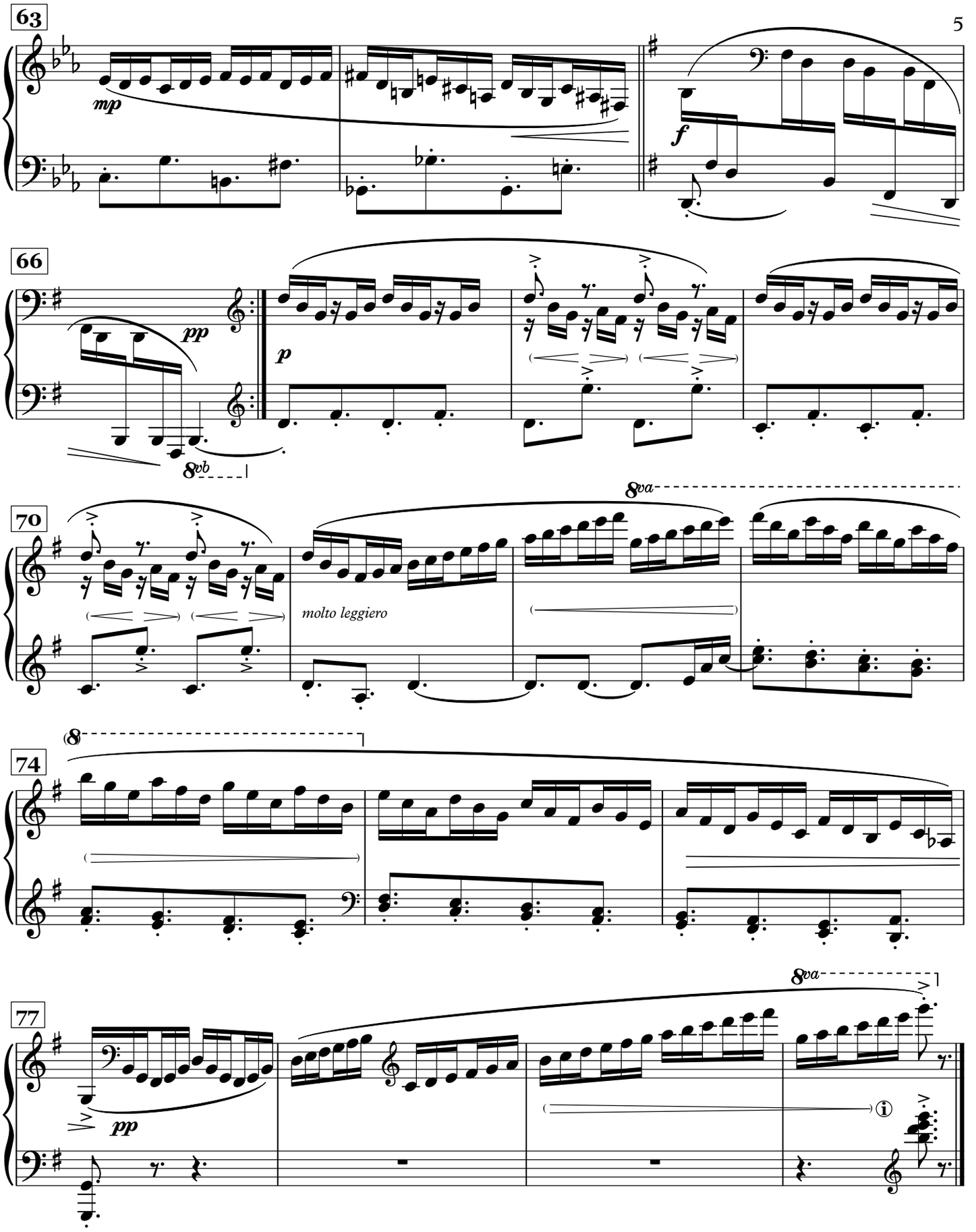
f The ***p*** that Lanning writes in this measure dictates the sixteenth-note arpeggios; the D major chord at the top should still keep the ***f*** character, being that it is a different voice.



g The beaming of this measure shows that there is to be a lack of hemiolas in this measure; however, there should be a 'ghost hemiola' - the implication of one should still exist to allow the listener to question whether one truly exists in this measure or not. The same principle applies at mm. 61.

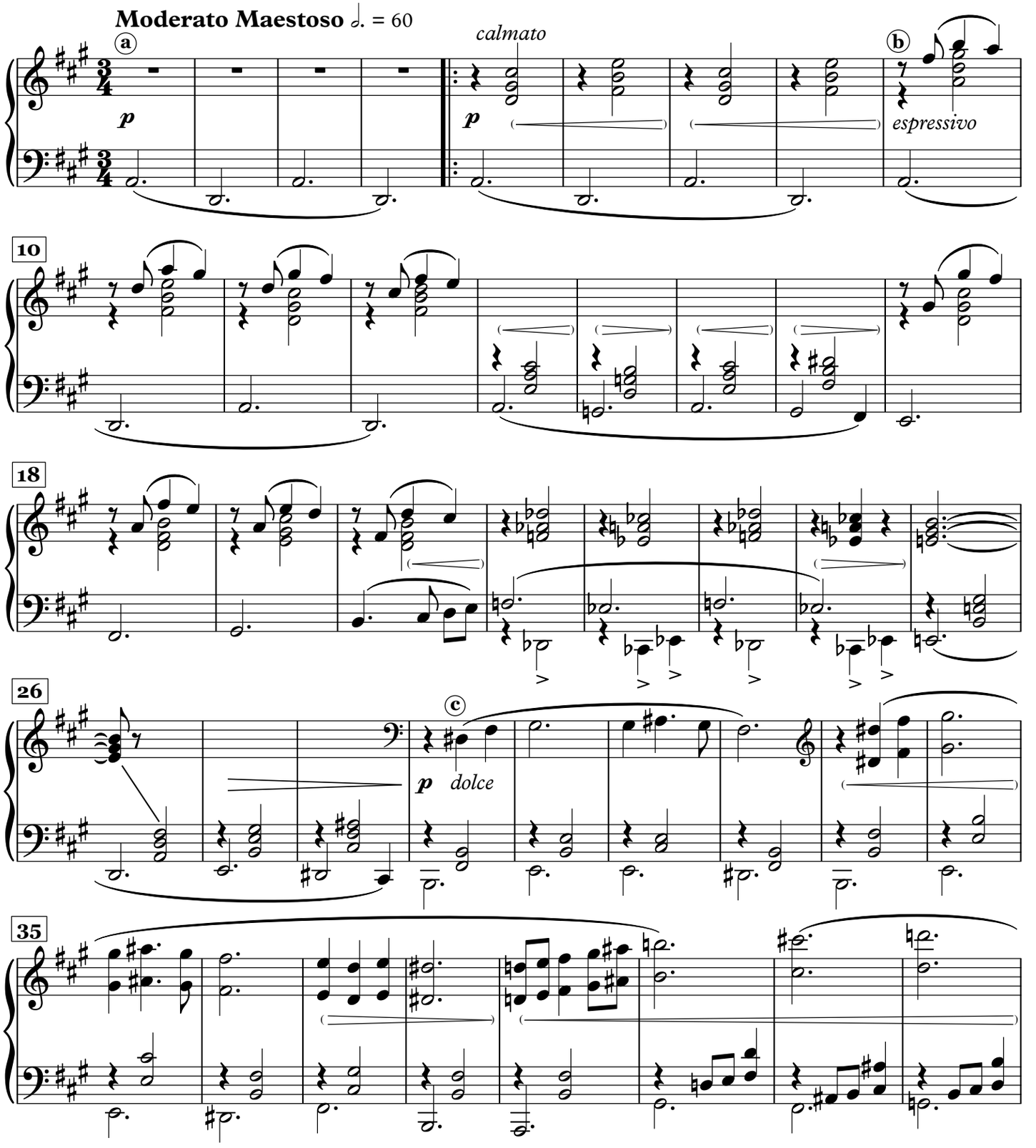
h While the *pesante* is an editorial marking, the sudden chromaticism and accented notes dictate from a notational perspective that a heavy character is needed here, as well as in similar passages.


47
p
50
p
f
p
f
mf
53
f
pp
56
p
molto f
p
59
f



ⓘ If not literal, this decrescendo should at the very least be implied as the register becomes naturally quieter towards the upper end of the piano. The last chord should be as short as possible, almost as though it is an abrupt yet still expected roadblock at the end of the smooth rising scale.

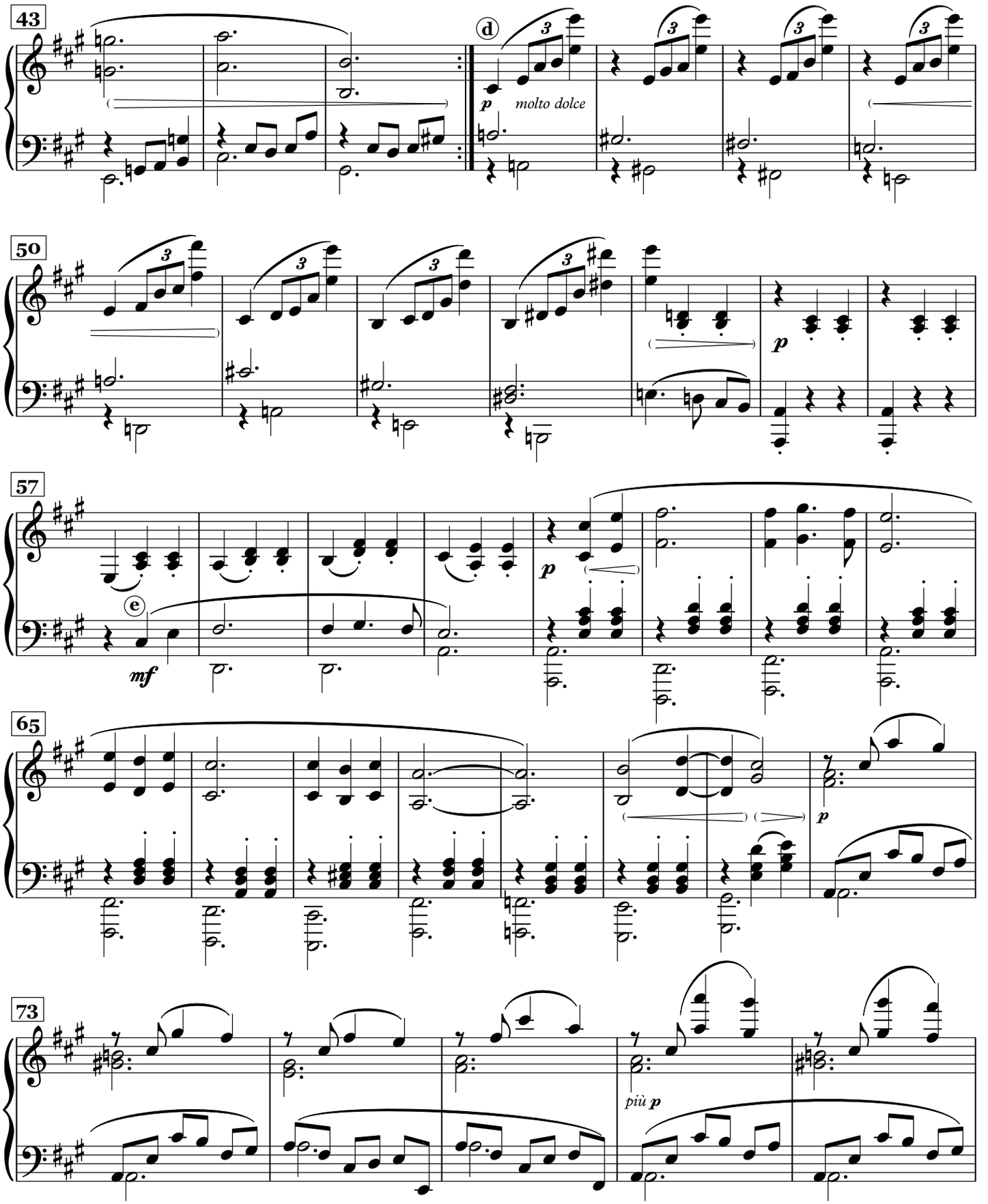
II. Waltz
(Aboard the Train)



ⓐ The Waltz begins rather softly for a piece of this genre; it is important to phrase these opening notes in such a way that the D's are not percieved as the tonic, allowing for a little susprise as it weaves its way into A major. It should be soft and silky.

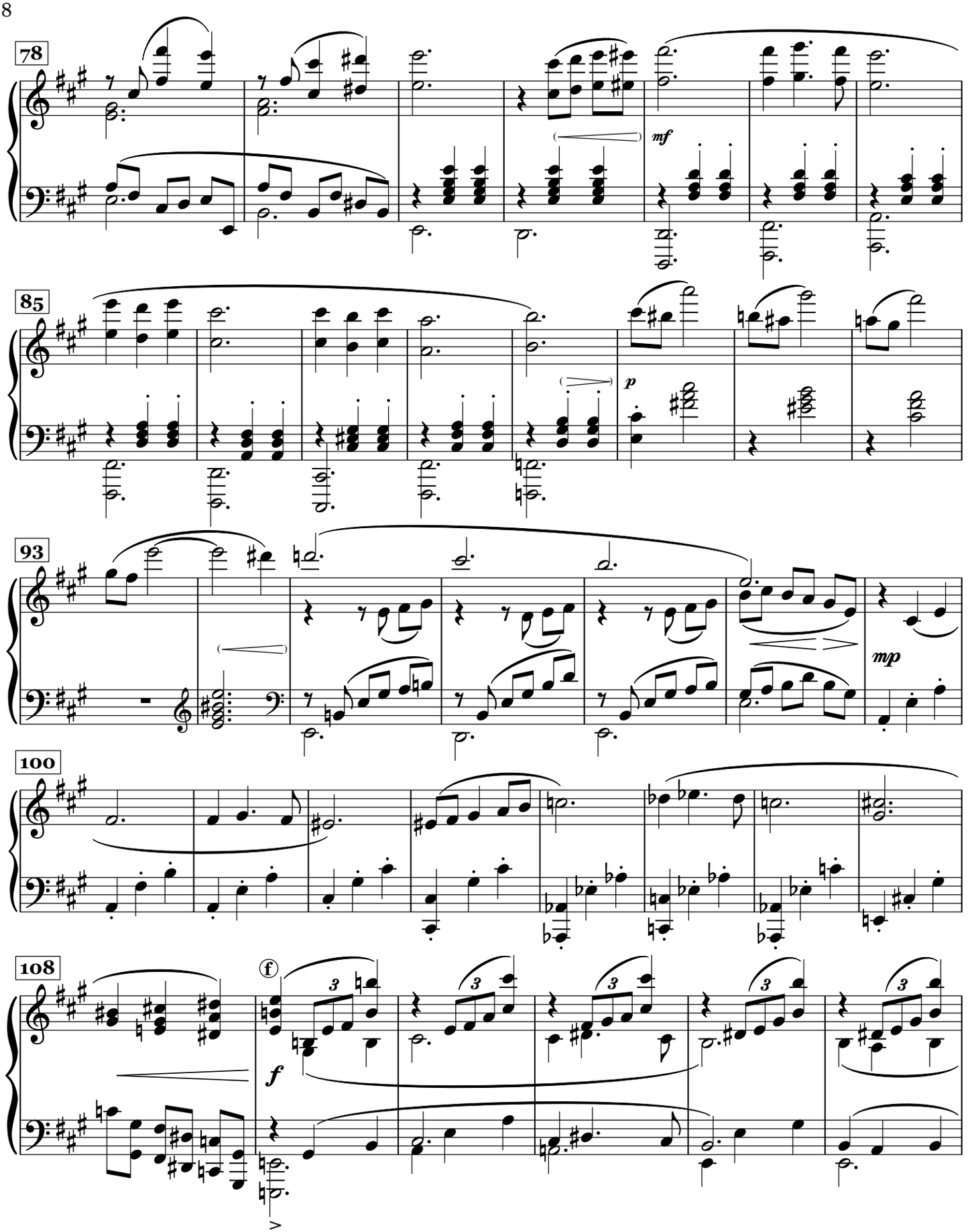
ⓑ The top voice here should sing brightly yet still smoothly.

ⓒ In this piece, Lanning does not introduce this main theme until fairly late in the opening. Therefore, it should make no grand statement; allow it to gently enter as though it were a stream joining with a larger one.

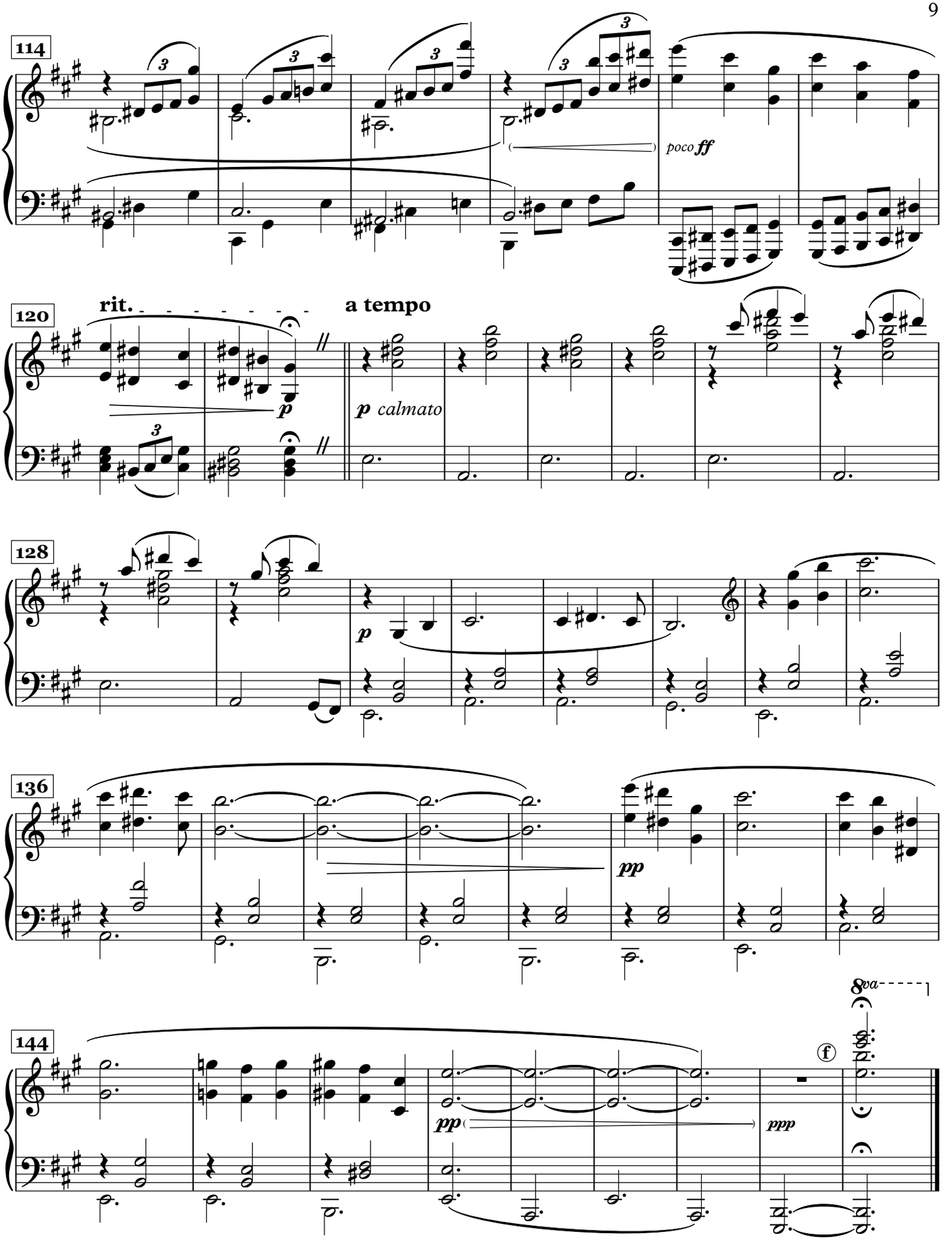


(d) All of these leaps up to the high octaves should be smooth and legato without any breaks.

(e) Wherever this melody occurs, it must sing through the other lines.



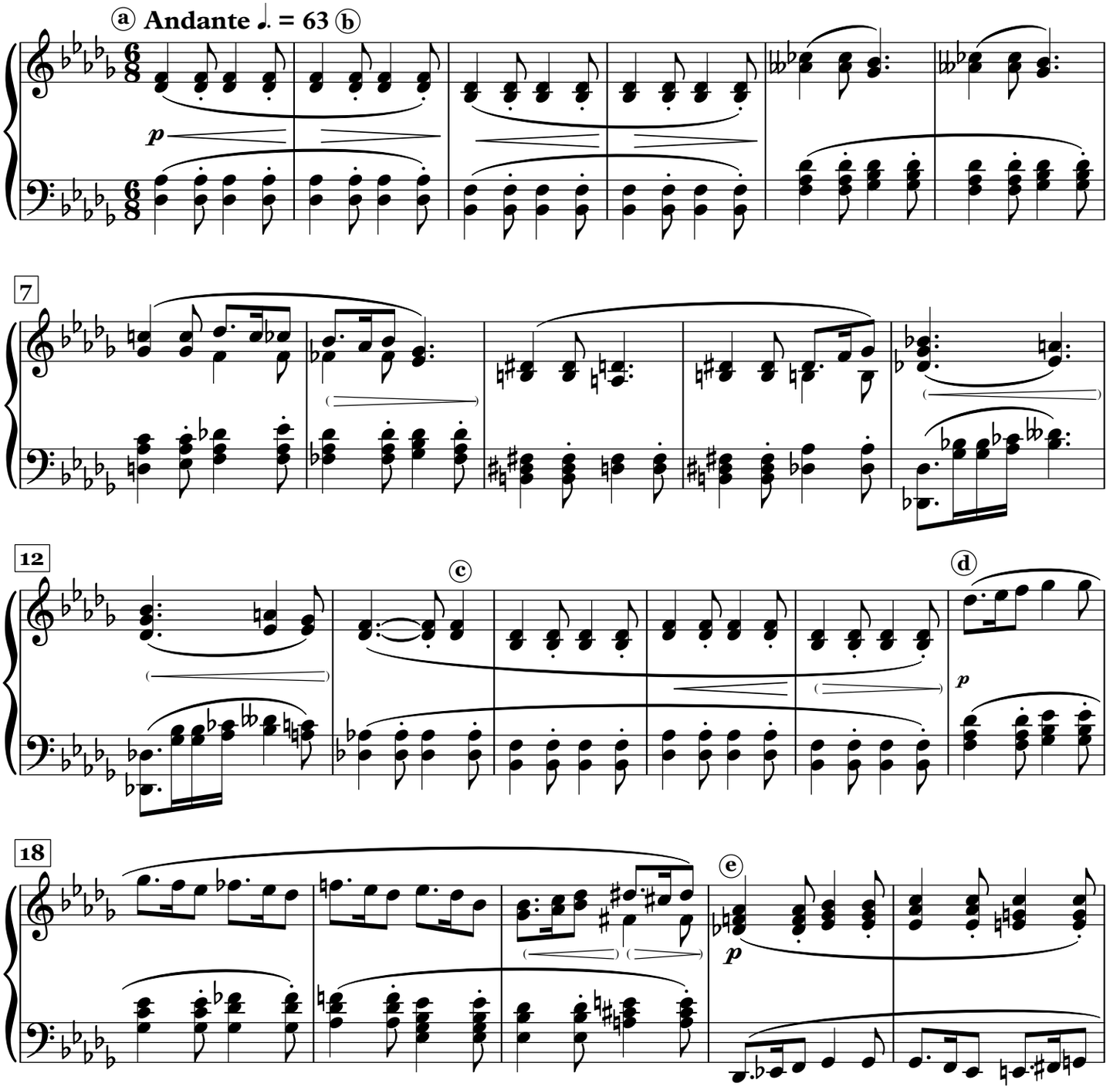
ⓕ The two inner lines form the melody in octaves, and should be brought out above the other lines. There is an element of natural prominence due to the doubling, but it should be the focus of this passage regardless.



(g) This last chord should not be over-emphasized; rather, it should fit snugly into the fading sonorities of the bass notes.

III. Forlane

(Riding the Tracks)



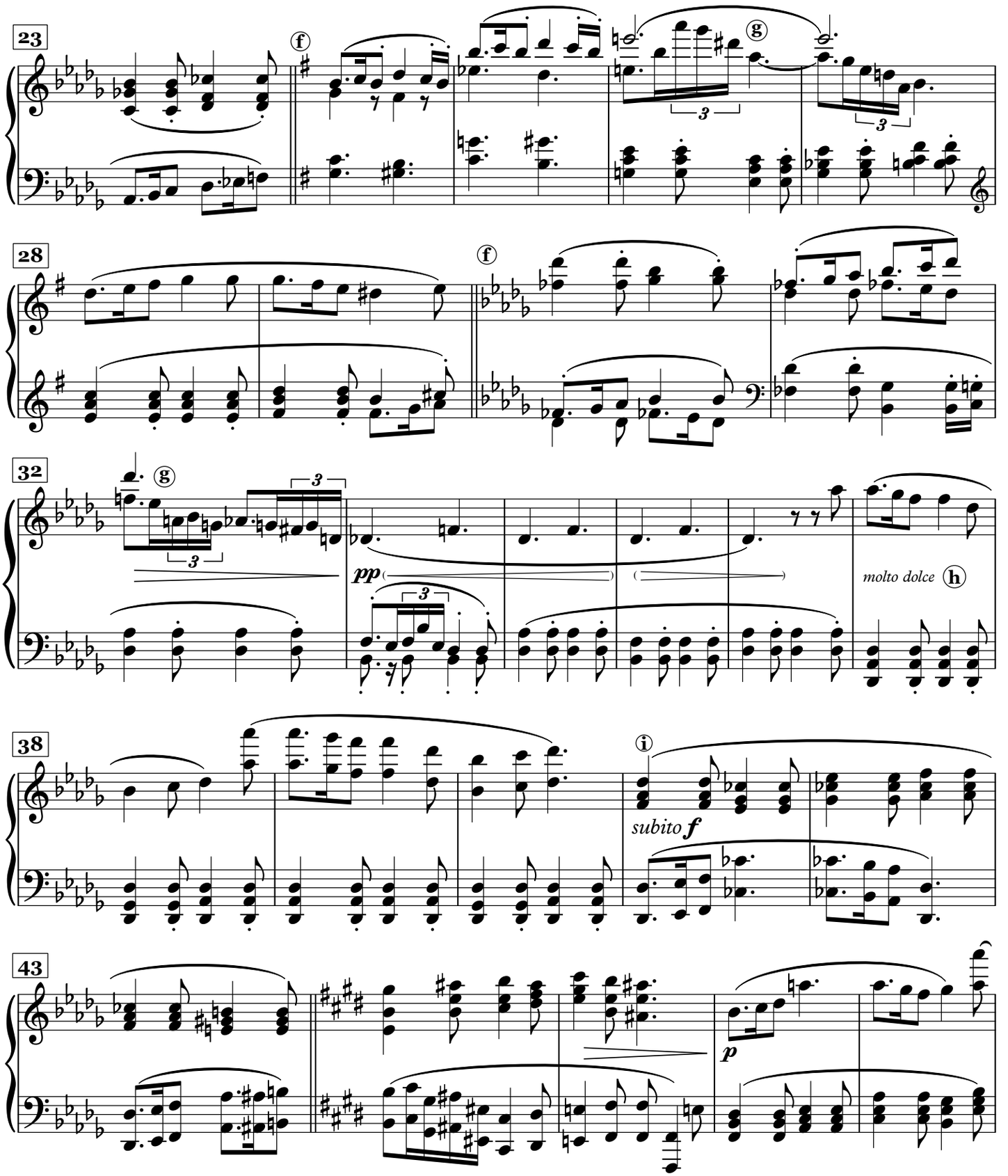
ⓐ The Forlane should have a consistent metric pulse to it. With one exception (found later), each quarter note followed by an eighth note in the repetitious pattern must have a 'down-up' feel to it, while at the same time not overexaggerating the feel to the point where it becomes quickly tiresome.

ⓑ The "Andante" in the tempo marking refers in this instance to the evenly-paced, moderate feel of the movement. It should have the affect of being steady and free, yet sophisticated annd exploratory in color.

ⓒ do not allow this is F and D♭ to be overstruck.

ⓓ This theme should sound simple and free. Allow it to sing.

ⓔ Allow the chords here to "bounce" over the melody delightfully.

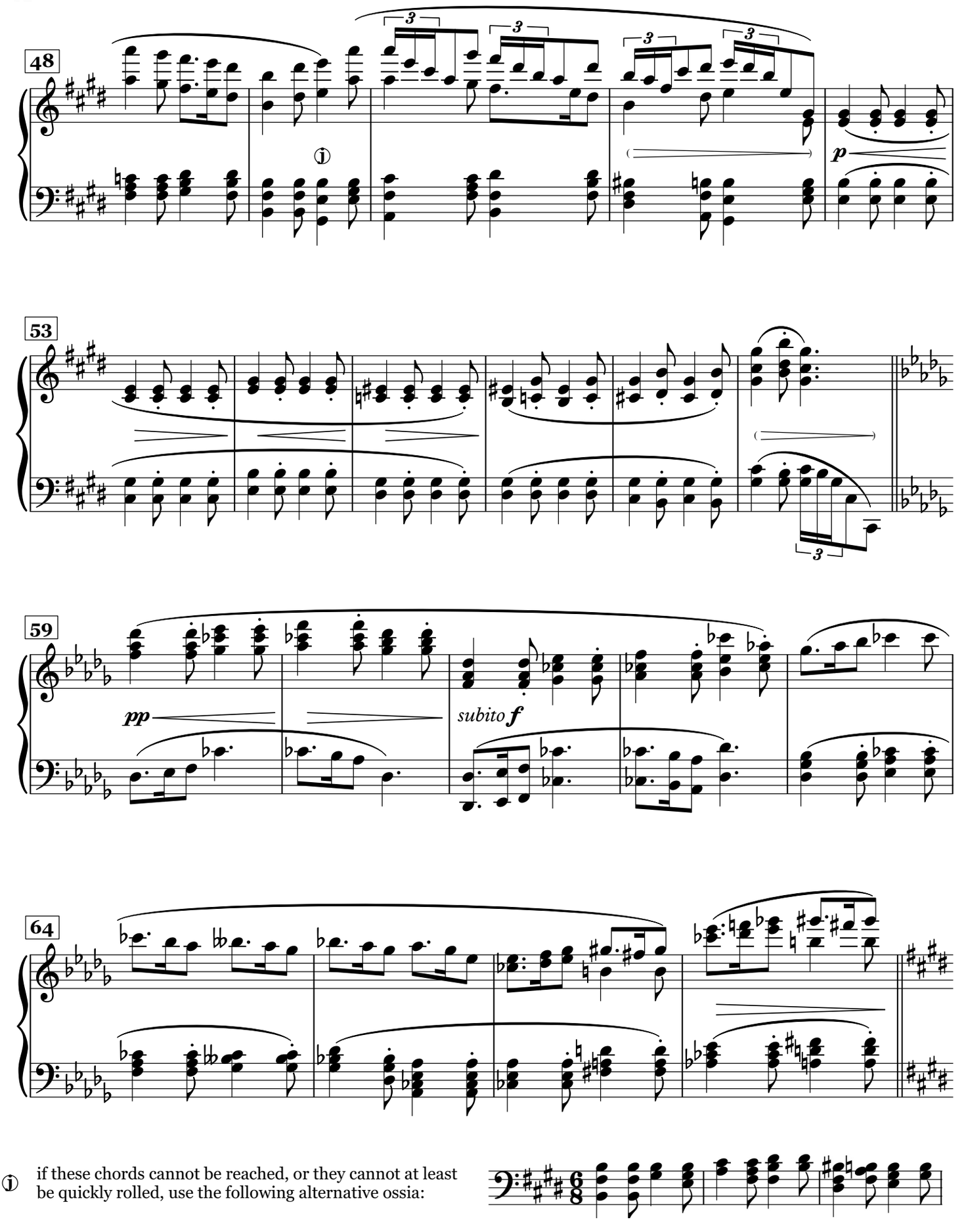


ⓕ The transitions betwee keys in this movement should be smooth and uninterrupted.

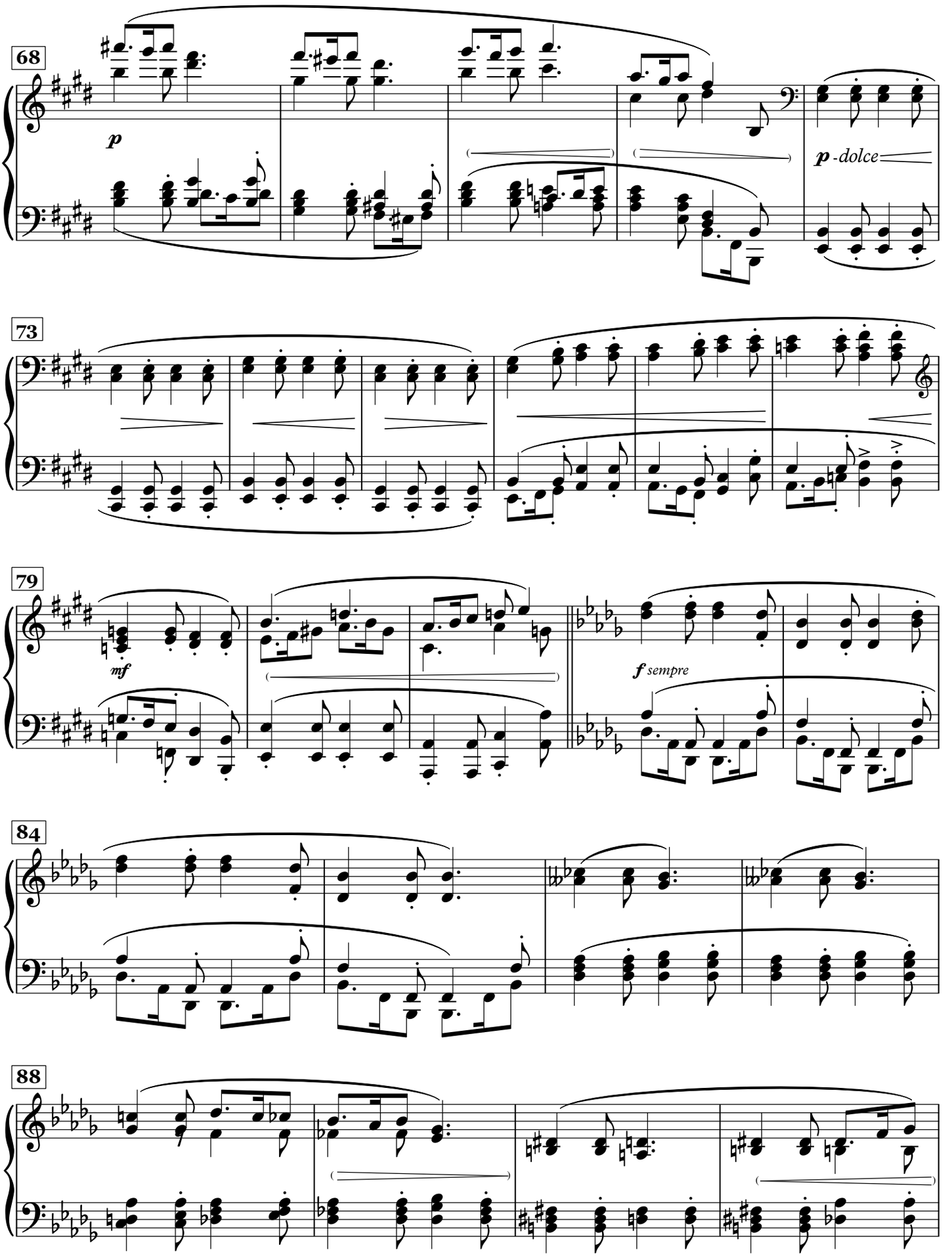
ⓖ These decorative runs are to be thought of as 'echoes'.

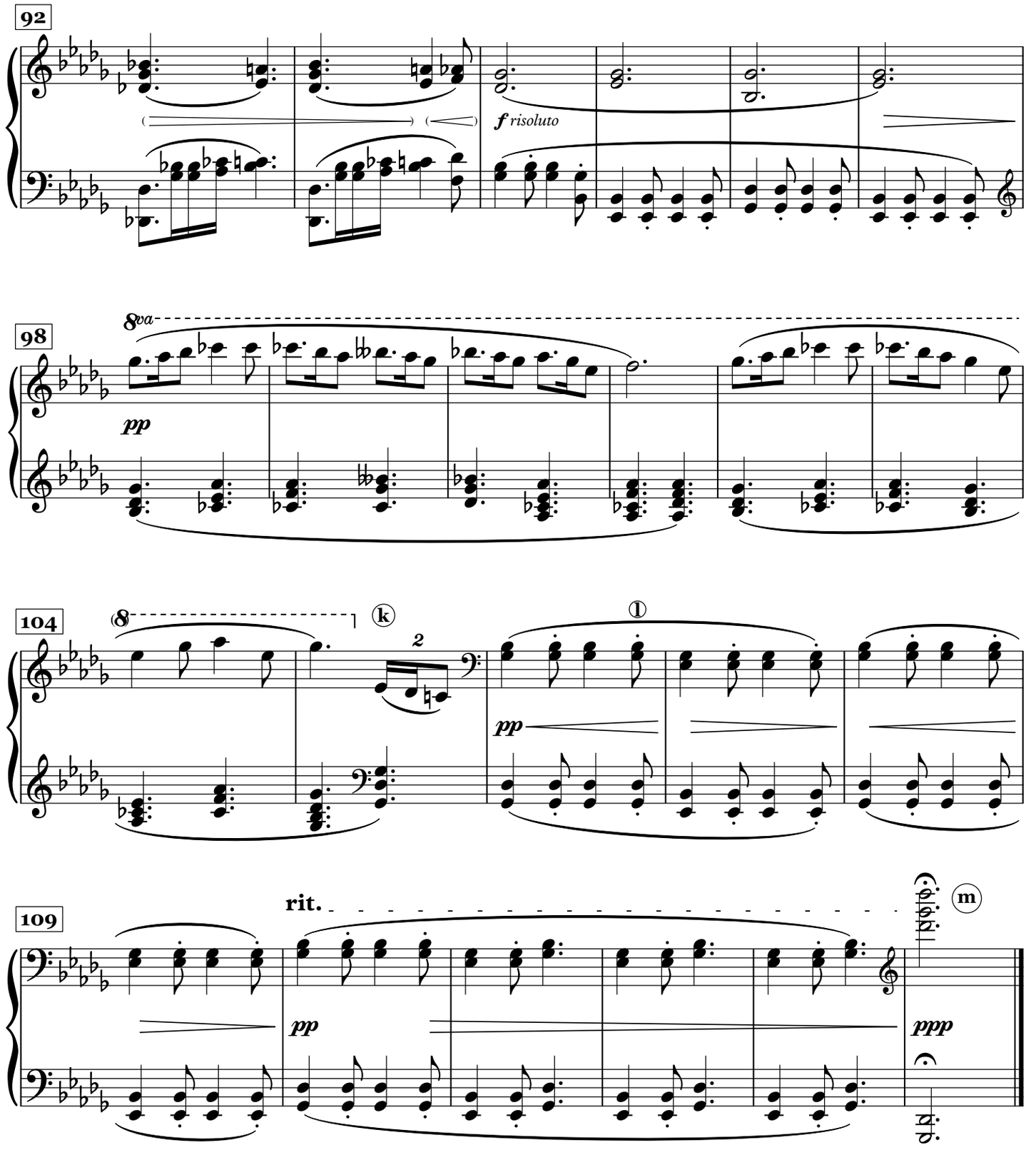
ⓗ It is a characteristic of Lanning's music to take full advantage of the expressiveness of certain themes; it is therefore appropriate to consider this passage to be *molto dolce*.

ⓘ This should not be harsh - just surprising.



ⓘ if these chords cannot be reached, or they cannot at least be quickly rolled, use the following alternative ossia:


68
p
p -dolce
73
79
mf
f sempre
84
88

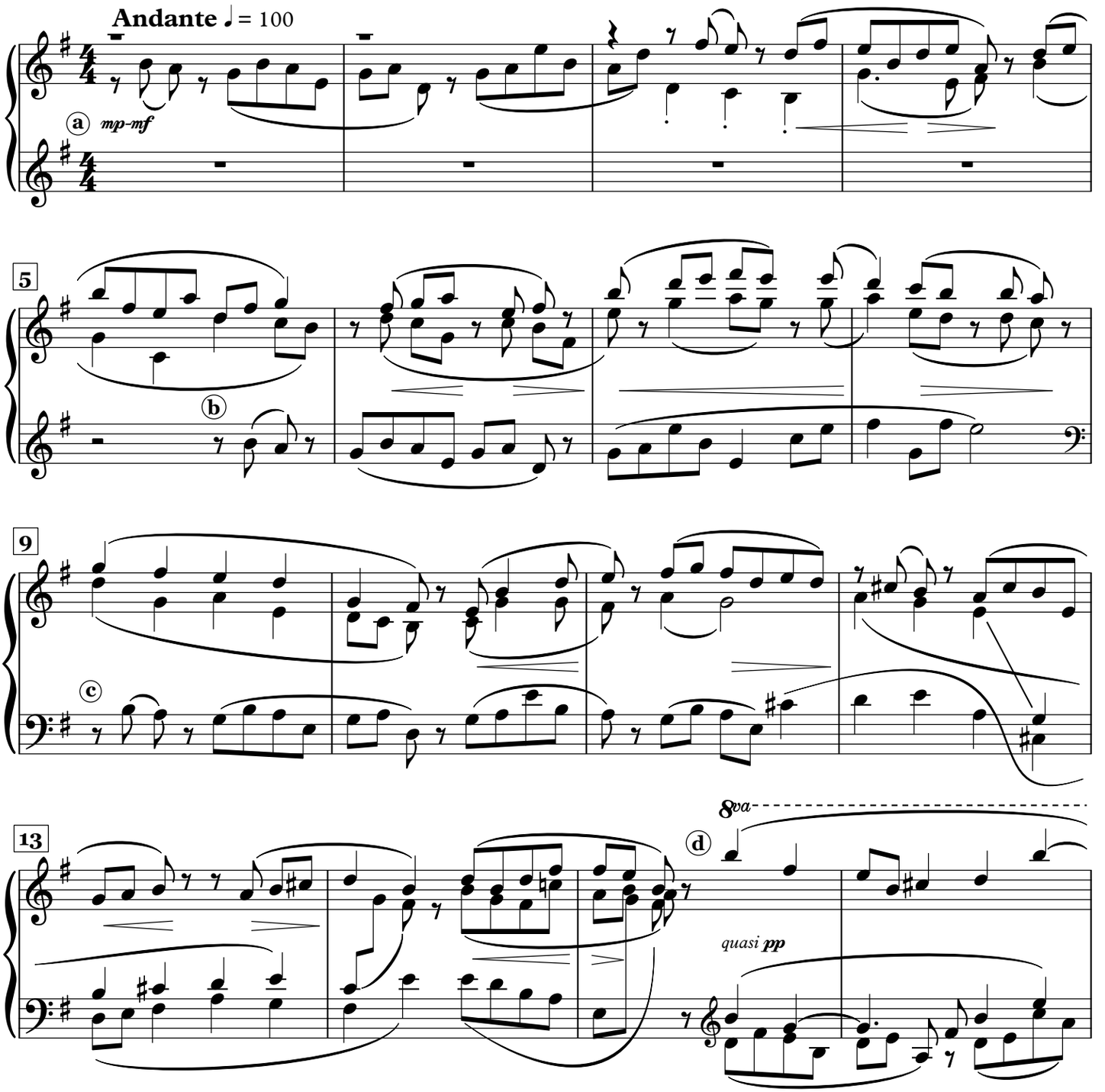


(k) This figure should, even though its character is at contrast to the rest of the rhythms, be unmarked.

(l) In preperation for the premiere of this piece, Lanning directed these hairpins to be 'implied' rather than executed.

(m) Similar to the end of the Waltz, this final chord should fit snugly into the dying sonorities of the previous chord.

IV. Contrapunctus
(Into the New Metro)

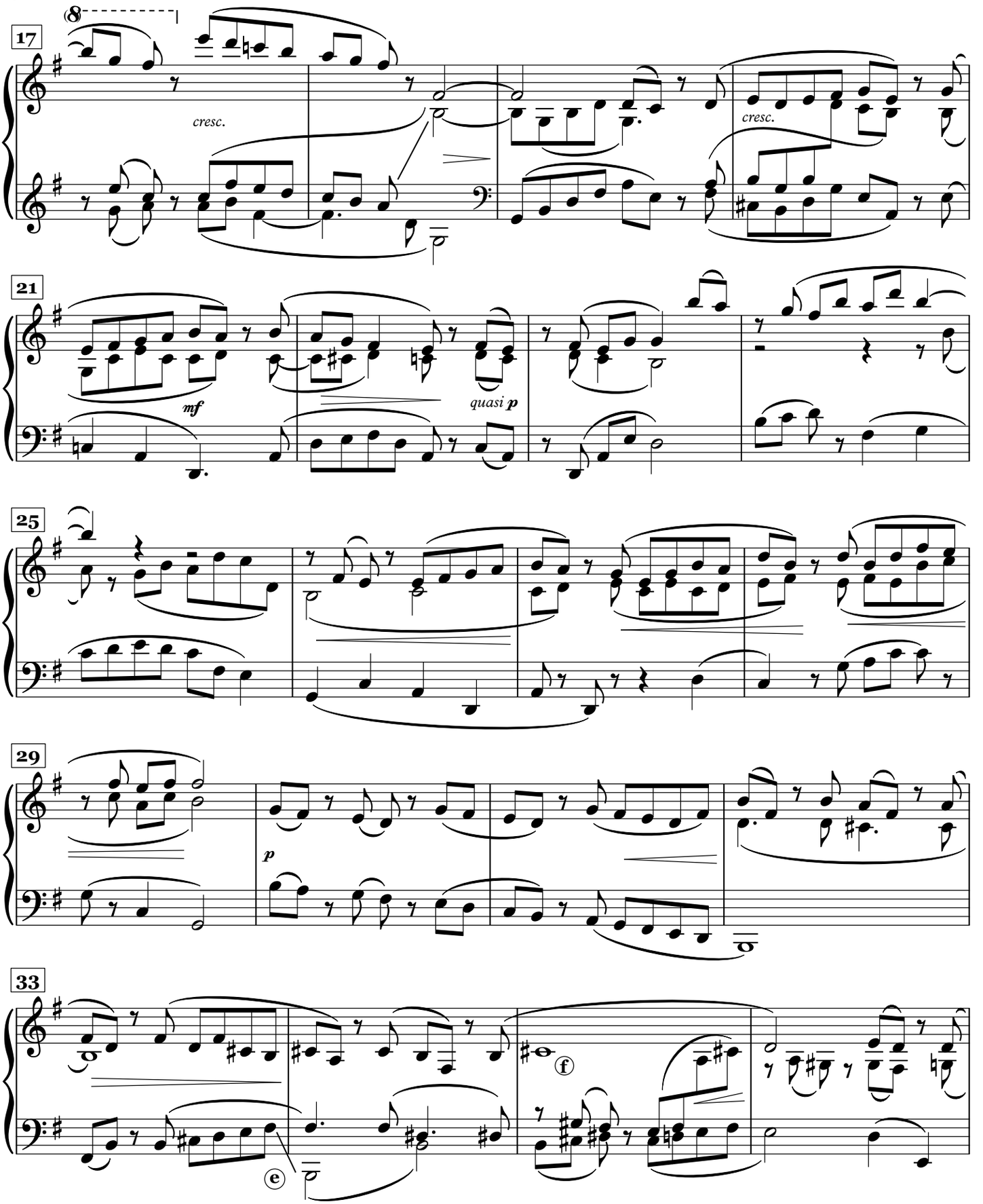


(a) In the original publication of this piece, Lanning did not specify any dynamics, yet stated the piece to 'remain at a comfortable ***mf***. Therefore, in this movement the editorial hairpins are not contained within brackets. The ***mp–mf*** that has been written in is meant to dictate the general scope of dynamic that the Contrapunctus should remain at; it should be relaxed and easy while not being loud or soft in any specific regard.

(b) In this fugue, the third voice interestingly enters on the same pitch as the first voice. The performer must take care to ensure, however, that it sounds as its own distinct voice entering here.

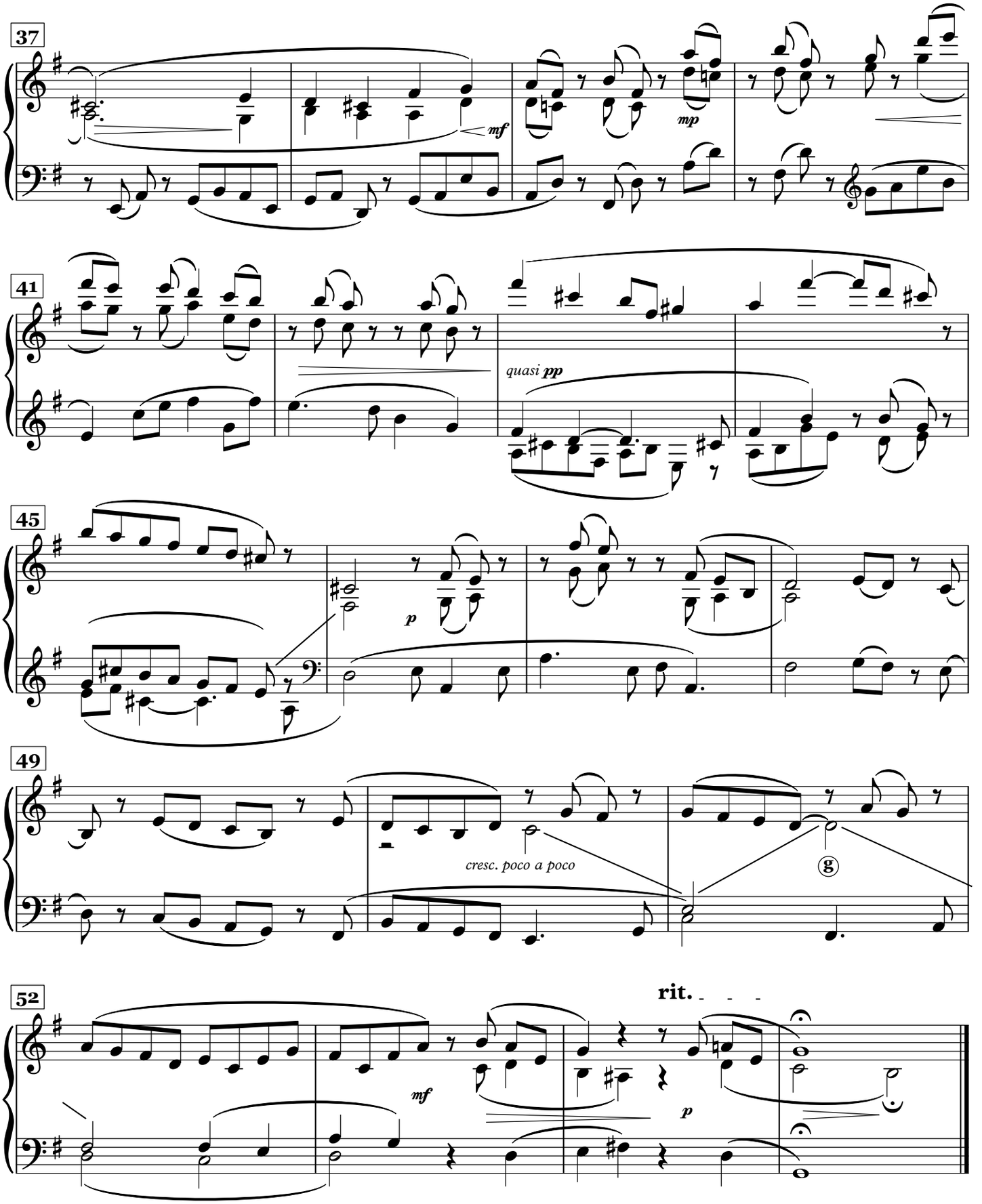
(c) In a way, the third voice here almost feels like a new voice entering because it is a strong statement of the subject in a new register. The performer should note its character as a 'faux subject entry,' tricking the listener into thinkinng a enw voice has arrived.

(d) This sudden change of register should not be abrupt or surprising, but rather a calm exploration of the range.



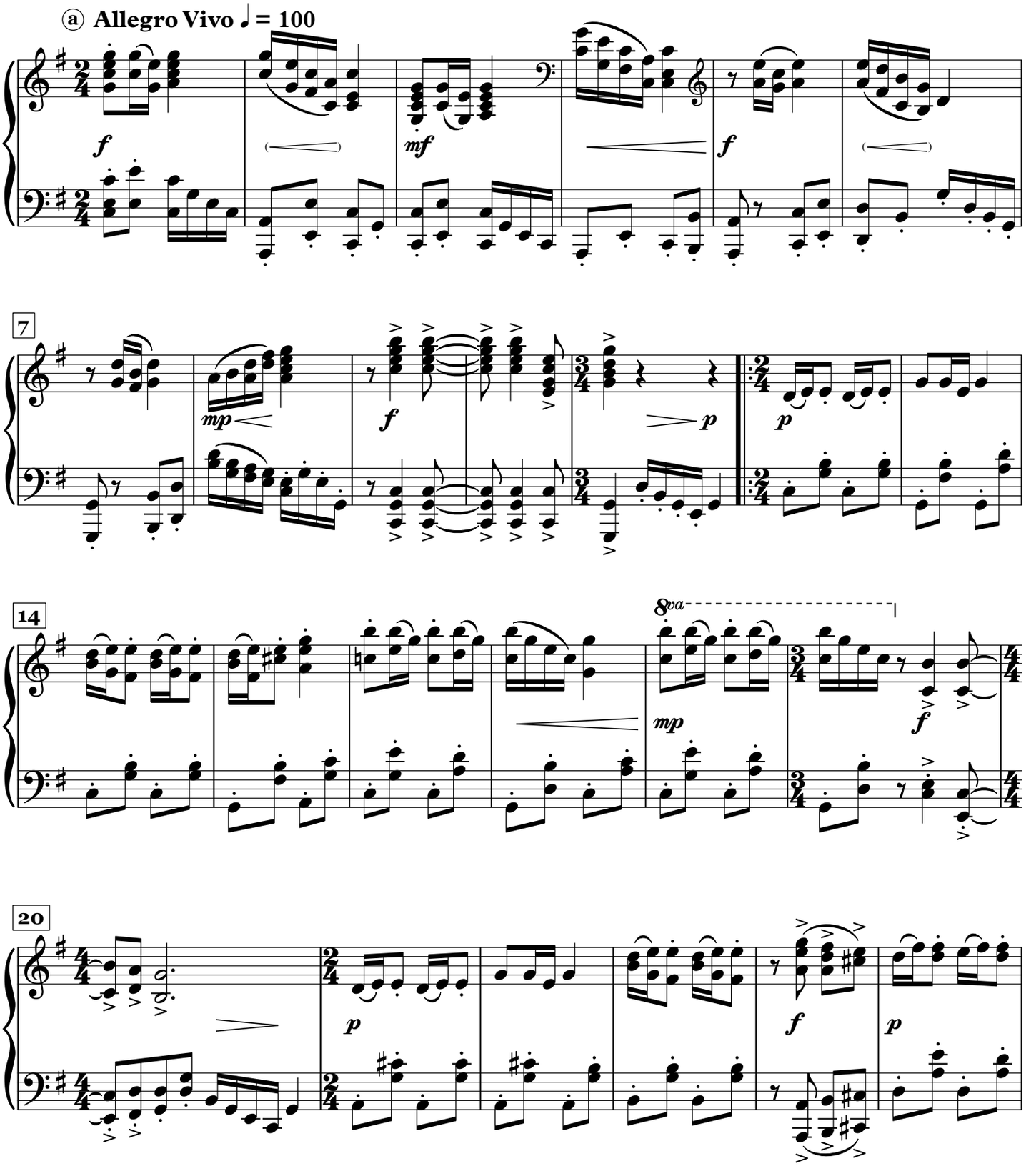
ⓔ Even though this F♯ leads contrapuntally to the low B, it carries the implication that it is within the same voice as the next F♯ due to the interweaving registers of the voices.

ⓕ Be aware that the C♯ in the first voice (the whole note) leads to the D in the next measure, and theoretically not the C♯ in the 2nd voice (the eighth note). This can be achieved by accentuating the first voice and using the second voice as a 'shadow.'

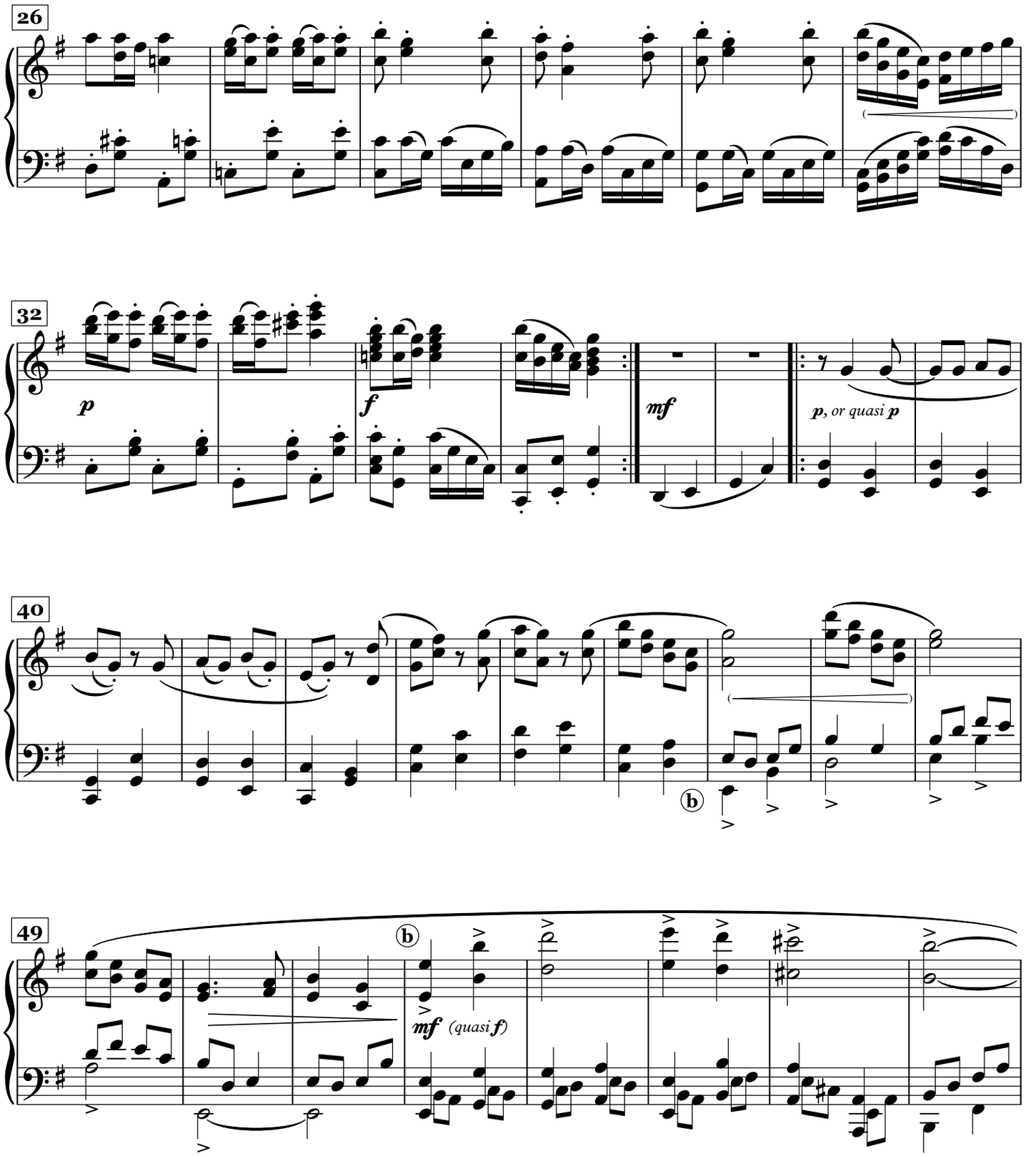


(g) This D is tied from the D before it, even though they are both in different voices. It is expected that Lanning would have preffered this note to indeed be struck in the written spot, yet have the implication of it 'settling' on the third beat.

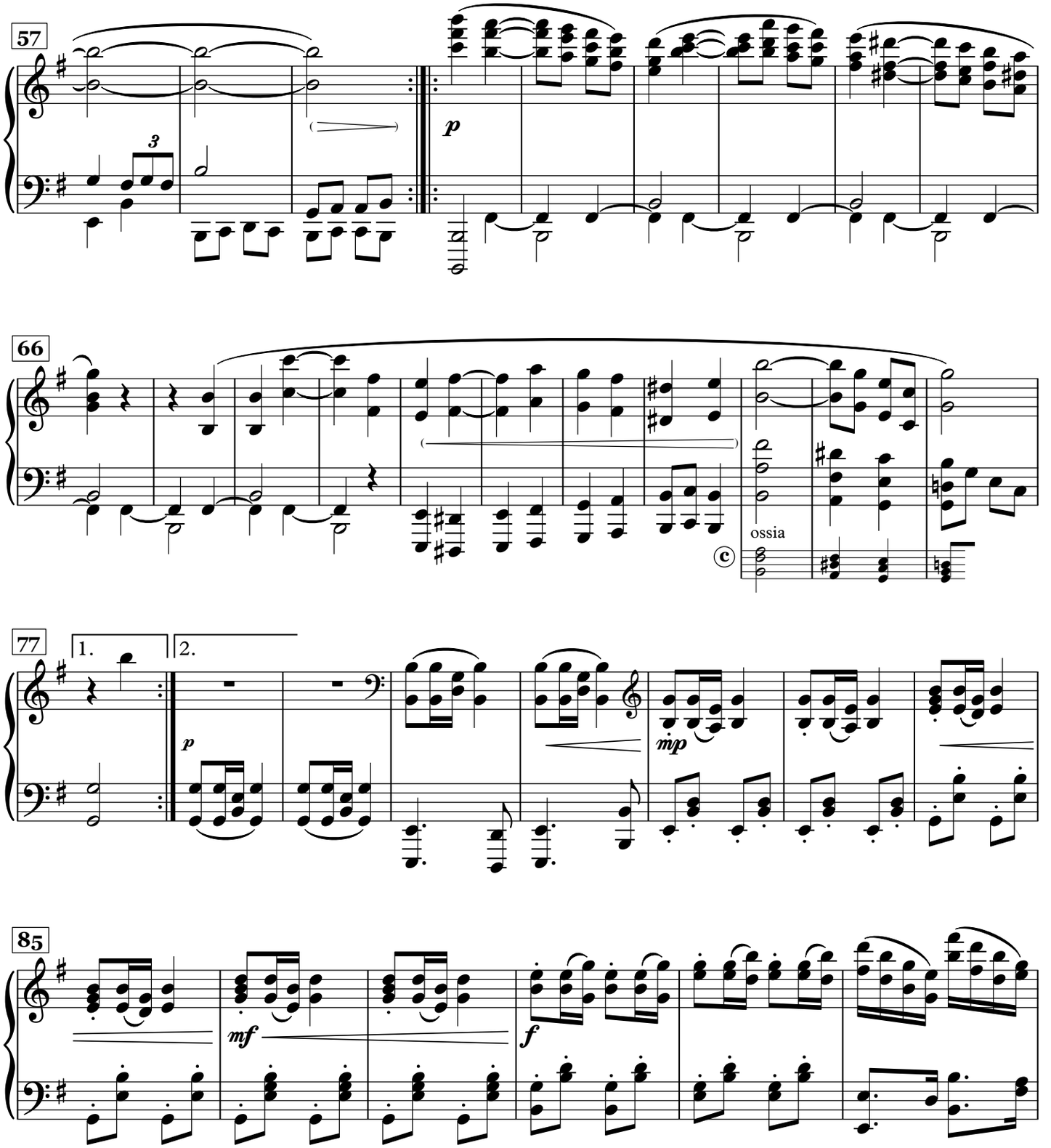
V. Caprice
(Downtown New York)



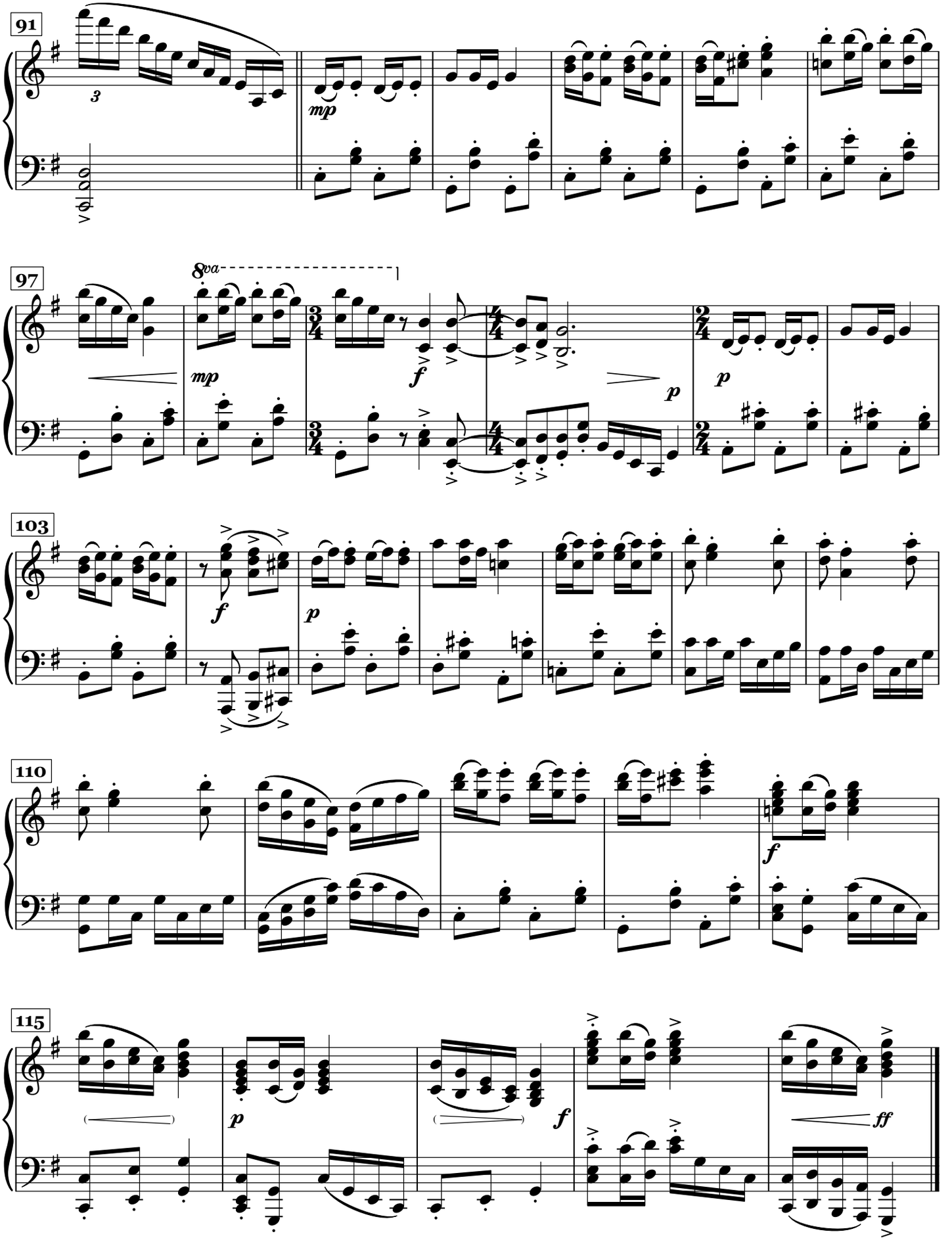
ⓐ Allow the character of the Caprice to be light and playful, but also celebratory.



ⓑ Lanning describes the character of these accented notes as "the tolls of bells."



© This ossia, as described by the composer, serves a unique function. He requested that the performers adhere as closely as possible to the original notes, even though they are impossible for most performers to reach; he stated that only in an instance where the performer is uanble to roll these four chords as quickly as possible is the ossia then allowed to be used.



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